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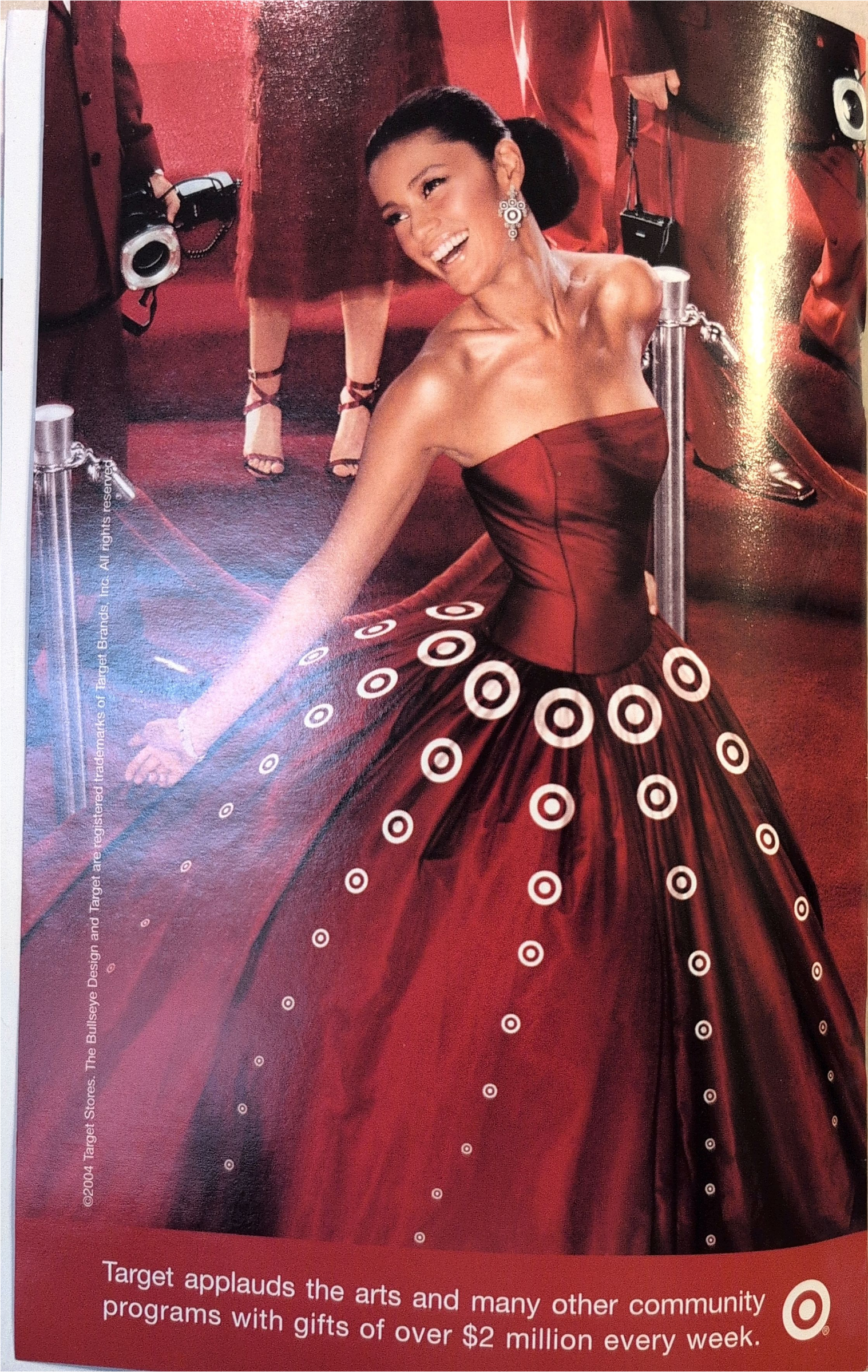
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IN A MANNER OF SPEAKING

ACCENTS ARE KEY TO BELIEVABILITY

BY MYRNA PETLICKI

When it comes to dialects, actors will do what it takes to get it right.

A trip to the pet store helped Karin McKie prepare for one of her roles in Stage Left Theatre's *Mrs. Mackenzie's Beginner's Guide to the Blues*.

"I listened to dogs," says McKie, who wanted to be a convincing pooch.

CALL FOR COACHES

More commonly, casts work with dialect coaches like Linda Gates, who is also a senior lecturer in Northwestern University's Theater Department.

For Remy Bumppo Theatre Company's *Hidden Laughter*, Gates taught the actors "how British English differs from American English in terms of the melody patterns, word pronunciation, melody tunes," she says.

Typically, Gates brings in handouts and tape recordings of real people as additional resources. That's how she coached actors in *West Side Story* at Marriott Theatre in Lincolnshire who needed to speak English with a Puerto Rican accent.

Dialect coach Elise Kauzlaric says, "There is an alphabet and a way of approaching [dialects] other than just listening." She says you can learn "how to break down dialects so you can figure out dialects on your own."

Sasha Clayton developed a British accent for *Noises Off* at Metropolis Performing Arts Centre by listening to a tape Kauzlaric gave the cast of Metropolis' *A Christmas Carol*. "It has lots of different exercises in changing the vowel sounds and the consonant sounds for the level of British that you're speaking," Clayton says.

GO FIGURE

Kauzlaric's ability to break down dialects helped Lifeline Theatre's *The Killer Angels*. It was easy locating resources for Southern, British and Irish dialects in this Civil War drama, but director Ned Mochel wanted distinctive Northern dialects, too. "It's a lot harder to find resources for Maine, especially," Kauzlaric says.

Robert Kauzlaric (Elise's husband) plays several roles in *The Killer Angels*, requiring Georgia, Virginia and Maine dialects. Initially, dialect coach Kauzlaric says, they were worried about actors having to switch accents so

quickly, "but I think it's helped them make the transition from character to character."

Karin McKie agrees that dialects are helpful for multiple role assignments. "It's an easy way of identifying different characters," she says.

Robert Kauzlaric listened to sound samples and movies, and reviewed printed information provided by his wife. "Then, with the resonance first, I try to find the place in my mouth where the sounds want to sit and try to build the cadence off of that," Kauzlaric says.

Distinct dialects help audiences understand which side characters are on in Lifeline's Civil War drama *The Killer Angels*. Photo by Richard Peterson.

Because actors learn in different ways, Elise Kauzlaric works with cast members individually and uses a variety of approaches. "Some people work easily by ear. If that's how they work, I try to give them as many sources that they can listen to as possible," she says. For others, she breaks down sounds and talks about melody and resonance.

Pool resources

The southern belles in *Steel Magnolias* at Circle Theatre were guided by dialect coach Naomi Landman, who took notes at many rehearsals.

"The actor's job is to internalize new speech habits so thoroughly that they produce them even when their minds are on a million other things," Landman says. "It's my job, in rehearsals, to listen and coach the actors."

Landman refers casts to David Alan Stern, Ph.D.'s book, "Acting with an Accent."

"If you've got a good ear, that will take you a long way—and most actors do," says Richard Henzel, dialect coach for American Theater Company's *Strictly Dishonorable,* which includes characters from New Jersey and Italy. He recommends "Stage Dialects," text and tape by Jerry Blunt.

Henzel tells actors, "Listen to the tape, read the rules and try to learn the rules—then put them all out of your mind."

Sasha Clayton finds it particularly helpful to memorize her lines aloud. "If I do it in my head, I'm not capturing the accent," she explains.

Sometimes Linda Gates finds unusual help. When Steppenwolf Theatre Company rehearsed *Homebody/Kabul,* she brought cast members to Kabul House restaurant where the owner corrected their pronunciations.

Naomi Landman tells casts, "The goal is to create the illusion that you are native speakers in this dialect. As soon as there is even a moment where the dialect is broken, the illusion is broken."

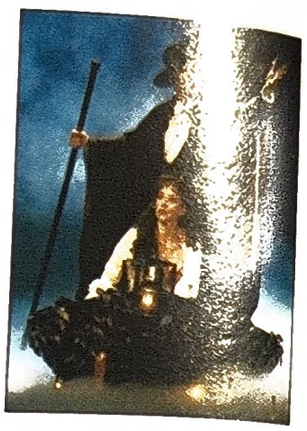
If the actors nail those dialects, Linda Gates says, "The audience can relax and feel that the actors are the characters that the play says they are."

TOP CHOICE

Guys put a lid on it, too!

The church ladies are decked out in stunning chapeaux for the Goodman Theatre production of *Crowns*. But fellows also like to look fine *sur la tete*. Here are some of the hot hats men are wearing on stage this month.

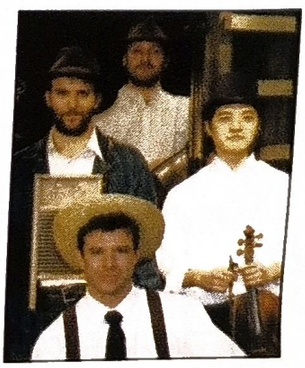
By Myrna Petlicki



The Phantom (Gary Mauer) hits a high note with a wide brimmed black number that complements his trailing ebony cape and white mask. It's a picture perfect ensemble for a leisurely sail below the Paris Opera House with Christine (Rebecca Pitcher), a soprano he is trying to impress. (Photo from *The Phantom of the Opera* at the Cadillac Palace Theatre by Joan Marcus.)

Never say never in Neverland when it comes to accenting an outfit. Captain Hook chooses a jaunty pirate hat with a hot pink feather color-coordinated to his kerchief, vest and hair bow. (Costume designed for Emerald City Theatre Company's *Peter Pan* by Jim Raby.)

A simple black fedora, accessorized with dark glasses sends the message, "I've got the blues." It works for Elwood (John McConnell) and Jake (Mike Saunders) in *The Blues Brothers Revival* at Chicago Center for the Performing Arts. (Photo by Victor Pisano.)



There's more than one way to enhance a casual country look through headgear as illustrated by Timothy Gregory (front row) and three members of his Cotton Pickers Band: Dave Marcotte, Billy Oh (middle row) and Paul Wargaski (back row). Their look helps set the plucky, plunky mood in Provision Theater Company's *Cotton Patch Gospel*. (Photo by Teresa Janina Potasiak.)

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AFFAIR TO REMEMBER

"My first job in the theater was at the Wisconsin Shak[illegible]peare Festival. We were doing *Macbeth* that summer," recalls **Chris[illegible]meroy.** The lead-ing lady made a name for herself—offstage.

Inspired by her actions, Pomeroy penned his first full[illegible]th play, My Affair *With Lady Macbeth.* **Reverie Theatre Company** [illegible] the show Apr. 8–May 9 at **Stage Left Theatre.**

The play is set in a financially depressed town that [illegible]ward to an annual touring version of a Broadway musical. "Through vario[illegible]umstances, instead of *Oklahoma,* which is what the town's expecting, th[illegible] a two-person musi-cal version of *Macbeth,*" says Pomeroy. "A near rebe[illegible]nsues."

Almost as unpopular as the play selection is the k[illegible]ge that the mayor's son, who chose it, is carrying on with the female lea[illegible]

Pomeroy, who worked on the play for three years, credits director **Scott Wester-man** with encouraging him to finish the piece, which once ran 200 pages.

"Thanks to him, I think it's funnier and it has more heart," Pomeroy says. ▶

REDDIN FRAMED

"I guess I'm getting old." That's what playwright **Keith Reddin** jokingly describes as his reaction to learning that **Eclipse Theatre Company** is devoting its entire 2004 season to his work.

Reddin adds he is flattered by the honor, and looking forward to returning to Chicago, where many of his plays premiered.

Eclipse is opening its Reddin season with the Midwest premiere of *Frame 312,* based on the life of a young Time-Life secretary who saw the Zapruder film, which suggests a second shooter in the Kennedy assassination.

Nora Newbrough (left) and Donna McGough play a woman with a secret during different stages of her life in Eclipse Theatre Company's *Frame 312,* April 19–May 30, at Victory Gardens Theater. Photo by Johnny Knight.

Reddin met that woman and was intrigued by her life choices. "She got involved in the whole craziness and paranoia of conspiracies in the assassination, then didn't talk about it for 30, 40 years," he says.

Donna McGough plays the secretary in the 1990s. "I'm fascinated by the whole idea of the Kennedy assassination and those questions of whether there was a second shooter or not," McGough says. She believes the play "is always going to be timely. It's a part of our history." ▶

LIBRARY HONORS LOCAL THEATER

Chicago has a colorful theater history. Way back in 1912, people flocked to the fourth floor of the Fine Arts Building to watch experimental productions at the 100-seat **Little Theatre of Chicago.** Decades earlier, in 1879, Edwin Booth, the brother of President Lincoln's assassin, starred in *Hamlet* at the

McVicker's Theatre. This town saw the first production of *The Wizard of Oz* over one hundred years ago.

These and other highlights are showcased in *Theater That Works: A Chicago Story* at the Chicago Public Library's **Harold Washington Library Center**, 400 S. State. Look for the exhibit in the ninth floor Special Collections Exhibit Hall through Feb. 6, 2005.

Richard Christiansen, retired **Chicago Tribune** theater critic, created the narrative, dividing it into seven historical periods. More than 120 photographs, posters, broadsides, programs, books, sketches and manuscripts illustrate it.

There are also some historic relics, including a satin jacket from the original 1971 production of *Grease* at **Kingston Mines** and a helmet from **Organic Theatre Company**'s *Warp,* circa 1972.

This exhibit will stir memories for every theater fan. ▶

MEE FOR ALL

Charles L. Mee has got to be a totally egoless playwright. He encourages theater companies to download a script from his website and adapt it at will.

Speaking Ring Theatre Company is doing just that with *The Trojan Women: A Love Story,* through May 2 at **Women in the Director's Chair.** Director **Kevin Gladish** notes that Mee's script combines the Euripides play with Berlioz' *Les Troyens.* "I was fascinated by the way he examined human beings—the way we act in war and the way we act in love. And how similar those things are," Gladish says.

Other attractions of Mee's play include "his language and his use of pop culture and text from other sources."

Gladish started the adaptation with two other company members but once rehearsals began the entire cast contributed. Early on, Gladish confesses, "We ourselves didn't know what the final product was going to look like. We're really making it ours." ▶

The Trojan Women: A Love Story features Jennifer Leavitt (front) as Hecuba, with a Chorus that includes Amy Mork (left to right), Emily Gann and Hollie Ackerson. Photo by Michael Brownlee.

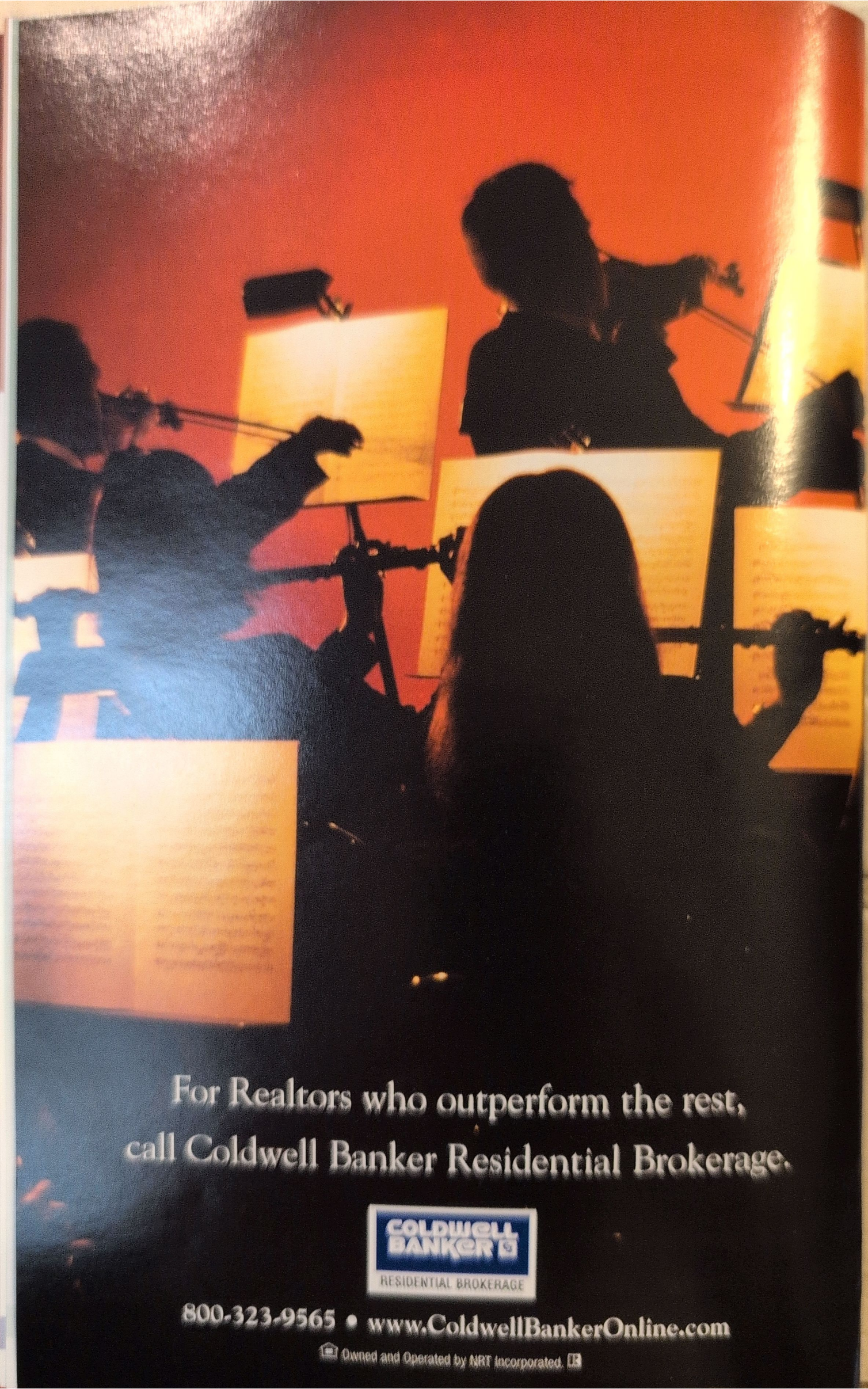
MAGICAL SEA

Julieanne Ehre likes nothing better than a play packed with symbolism. "I'm always interested in doing things that aren't quite realistic," says the artistic director of **greasy joan & company.** That's why she is excited about directing **Henrik Ibsen**'s *The Lady From the Sea,* which runs Apr. 22–May 30 at **Chopin Theater.** This is the American premiere of **Pam Gems**' translation.

Ehre, a lover of Ibsen's work, was looking through some of his lesser-known plays when she encountered this gem. The play, with its mystical quality, is surprising because "Ibsen is considered the father of realism," the director says.

It is about a woman who "has this tie to the sea that feels almost supernatural in certain ways. I'm fascinated with bringing it to life," Ehre says.

She will also be exploring "how we create these realities for ourselves where we believe things so deeply that they come to exist." ■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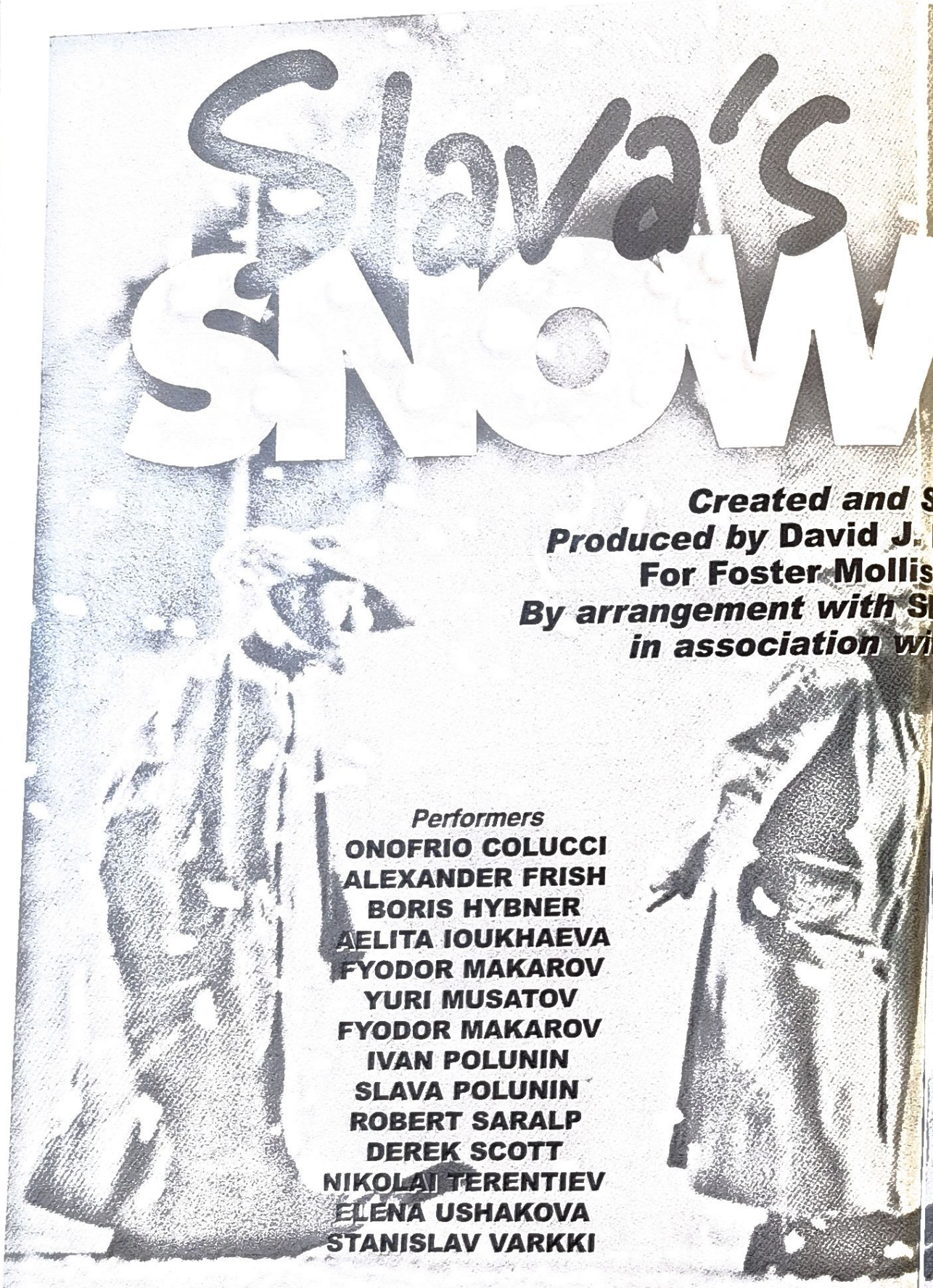

Performers
ONOFRIO COLUCCI
ALEXANDER FRISH
BORIS HYBNER
AELITA IOUKHAEVA
FYODOR MAKAROV
YURI MUSATOV
FYODOR MAKAROV
IVAN POLUNIN
SLAVA POLUNIN
ROBERT SARALP
DEREK SCOTT
NIKOLAI TERENTIEV
ELENA USHAKOVA
STANISLAV VARKKI

Director
VICTOR KRAMER

Designer
VICTOR PLOTKINOV

Stage Manager
DMITRI SIROVATSKY

Lighting
ELIZAVETA TITANIAN
OLEG IL'IN

Sound
GALUST TITANIAN
RASTYAN DUBINNIKOV

Stage
GUENNADI BOKHAN
DIMITRI SIROVATSKI

Manager
GWENAEL ALLAN

There will be one 20-minute intermission.

The SNOWSHOW company is made up of a number of clowns; it is rarely known in advance which clowns will perform at which performances.

www.snowshowusa.com

Profiles

SLAVA POLUNIN (*Creator and Performer*) Slava was born in a s… far from the big city. His childhood was spent in forests, fields, and … in the world of fantasies, and liked to invent new things and make … 4-story tree houses and snow towns, and organized funny par… Through TV and cinema he fell in love with the great clowns and … dream was to become a clown. He was so passionate about this tha… went to Leningrad and joined a mime studio and so began his long-te… and re-establish the art and craft of the true clown. Influenced by g… Chaplin, Marcel Marceau, Engibarov, and building on his innate ta…ts, Slava and his theatre company, founded in 1979, took clowning out of the circus onto the streets, and from there into the major theatres of the world.

…own in Russia, …river. He lived …tories. He built …for his friends, …ies. His biggest …he age of 17, he …quest to reclaim …at artists such as

Slava's reputation grew rapidly and people traveled many miles to learn his unique mix of alternative clowning and visual theatre. Slava's former students have gone on to form their own companies and many have been cast in productions of *Cirque du Soleil*, or enjoyed successful independent careers.

Slava first brought his theatre to England in 1988. His three performances at the Hackney Empire were enough to establish his name overnight. Five years later he gathered together the highlights of his repertoire and the resulting show, *SNOWSHOW* (formerly called *Yellow*), was hailed as a triumph, winning him a Time Out Award. Following this London success, he toured North America with *Cirque du Soleil's* production of *Alegría*, which continues to feature excerpts from *SNOWSHOW*. He won the Olivier Award for Best Entertainment during a sold-out run at the Old Vic, London in 1997. *SNOWSHOW* is now touring the world and has been performed in 25 countries for more than 1 million spectators.

In 1989, Slava led a group of 150 clowns on a six-month tour of major capitals of Eastern and Western Europe in a procession called *The Mir (Peace) Caravan*. Up to 50 local companies joined them at each stop, boosting the huge troupe even further! He still acts as President of the Academy of Fools, which he founded, and which has created more than 30 productions including:

The first Russian Mime-Parade (pantomime) theatre festival (1982)
The first international Mime and Clowns Festival in Russia (1985)
Licei, the first Russian street festival (1987)
Congress of Fools, the first theatre clown festival (1988)
Mir Caravan (1989)
The Wall (1991)
Three Nights, the first carnival in St Petersburg since 1917 (1992)
Crazy Women, the world's first international female clown festival (1993)
Dram cimphony
Ship of Fools
Parade of Carnivals
Clowns of XX centurie
Three Carnivals (2001)

Profiles

SNOWSHOW, like all of Slava's work, is best described as a "work in progress," constantly changing and comprising new inventions, new inspirations and new ideas. Slava recently premiered *Diabolo* in Europe and is working on three other creations: *Baden-Baden, Schisok* and *Ship of Fools*, which will soon be released. Slava's creative aspiration is to lead theatrical clowning into the 21st Century while entrancing family audiences around the world.

ONOFRIO COLUCCI (*Performer*) He is a brilliant clown and actor whose theatrical education commenced with modern jazz dance and continued through many years of learning and collaboration with the Derevo Theater, run by a former student of Slava Polunin's, Anton Adasinskiy. Onofrio admits that he started dreaming of becoming a clown after he read the novel "The Clown" by Henrich Böll, where, when asked what kind of person he is, the main hero answers: "I am a clown, I collect instances."

ALEXANDER FRISH (*Performer*) Alexander Frish is the famous bricklayer of the Soviet Russian circus whose devil-may-care tap-dance and brick juggling act sparked the imaginations of audiences on all 5 continents and he is one of the most legendary characters of the Russian circus. His name may be found in any circus encyclopedia; his appearance in the circus ring as a solo act, ring master, or ring announcer has always triggered a tidal wave of applause. Alexander is a human movable feast, and no matter what he does, he creates a fascinating atmosphere of joy all around. If you happen to be feeling blue or life has got you down, drop everything and come to find him backstage at *SNOWSHOW*. You are guaranteed to go away in a great mood.

BORIS HYBNER (*Performer*) Boris Hybner was born in 1941 in the Czech Republic. He is a living treasure of Eastern European performance art theater whose résumé includes work in the world-famous Ladislas Fialka pantomime theater and the Lanterna Magica Theater. He was the co-founder of the most daring and defiant theatrical initiative in the Czechoslovakia of '68 – the Alfred Circus. In 1989 he founded the first private Czech theater which went on to tour 36 countries. He is the author of numerous scenarios for cinema and television and, for many years, has been a professor at the Prague Arts Academy, where he is head of the department of clowns.

AELITA IOUKHAEVA (*Performer*) When asked about her birthday, Aelita names two dates: 1967 – the year she was born, and 2002 – when she joined Slava Polunin's company. In spite of the years spent studying and working at the renowned Oleg Kiselev improvisation performance theater, the many years with the Moscow youth theater with such outstanding directors as Henrietta Yanovskaya and Kama Ginkas, and in spite of the fact that her work at the youth theatre was critically acclaimed, and that offers to play in films come her way with enviable regularity, Aelita says her real life began as a clown, in the snows of *SNOWSHOW*.

FYODOR MAKAROV (*Performer*) In his own words: "Actor-Clown, translator, spontaneous musician. Since childhood, has wanted to be everything and loved learning." Spontaneity is, in fact, his credo. With that same natural impulsiveness he became a loyal student of Slava Polunin and didn't leave the Master's side for a second. He speaks 5 foreign languages, besides his two mother tongues. From his birth in 1975, Fyodor has spent his time searching for his true calling in life with the same impulsiveness and spontaneity: at the Jerusalem School of Visual Arts, in film, literature, music, but most often in the

world of clown theater. What's most striking is that he has managed to h... spontaneous and raw energy and to channel it in the right direction. ...ss his own

YURI MUSATOV (*Performer*) Yuri was born in the Urals in 1961. He gr... Leningrad Theater Institute and, for years, worked as an actor and director ... ...d from the ater companies, television and film productions. But he still wasn't fully s... ...nerous the- decided to go to Europe, first to Poland, then the Netherlands, where he c... ...ed. So Yuri and collaborate with different theater companies. The same period saw his ... ...ued to study teaching physical theater, yoga and meditation. Today he lives in Reykjav... ...volvement in cializes in teaching a special course for actors called "Yoga and physica... ...where he spe- belief that actors of the physical theater need to develop their skills. Sin... ...eatre," in his headed the "Healthy Lifestyle" fraction in Slava Polunin's company. 2000, he has

IVAN POLUNIN (*Performer*) He has been lucky enough to have participated in all of Slava Polunin's projects – festivals and shows, travels and street performances. He has been part of the *SNOWSHOW* from the very beginning and knows all there is to know about the show. It has been Ivan's fortune to have performed in over 30 theaters throughout the world, to have had a solo act in the famous Canadian *Cirque du Soleil*, to have met practically every star in Hollywood and to have made friends the world over. And he is only 17 years old. Ivan has, in fact, been an artist since he was a baby. In spite of his many other talents – drawing, composing music, web-design and learning Japanese – the profession of clown, handed down by his family, is the one he prefers to all others. At least for now.

ROBERT SARALP (*Performer*) Robert Saralp is an artist capable of endowing the characters he portrays with depth and awe, from the eccentric Khlestakov in Gogol's *The Government Inspector* or one of the Shakespearean heroes that he has played at the Moscow Higher Drama School named after Shukin, or on the stage of his home-town dramatic theater in Kabardino-Balkaria. He was born in 1967 in the town of Naltchik and returned there after graduating from the theatrical institute. But Vakhtangov Acting School made him realize that he has a true talent for being a clown. In 1991, he founded his own clown theater called "Butterfly" with some friends in the Northern Caucuses region that toured widely in Russia and abroad. After moving to Moscow, Robert completed a Postgraduate course in film direction and directed several critically acclaimed short films. Since 1996, he has been one of the leading performers in Slava Polunin's company.

DEREK SCOTT (*Performer*) His résumé is filled with famous names he has worked with in his native Canada, Australia, New Zealand, the United States and in Europe, an endless list of renowned theaters, variety shows, circuses, music-halls, and television, which aired his solo shows. Derek joined *SNOWSHOW* relatively recently, and became an integral part of its family, playing all parts – from short segments to the role of the Yellow clown. He has contributed his own personal style to the show, and has made the show part of himself. It is no wonder Slava Polunin considers him the best clown in Canada.

NIKOLAI TERENTIEV (*Performer*) Nikolai Terentiev is undoubtedly the best tenor amongst clowns and the best clown amongst tenors. His love for opera enabled him to create the unforgettable comic image of the opera singer that for many years appeared on Russian stages and television screens and which has forever bestowed upon him the distinguished title of "Tenor Terentiev." Born in 1945, he launched his career in St.

Petersburg as a fencing coach. In 1968, he met Slava Polunin with whom he started working as a pantomime and clown. After working for 25 years in St. Petersburg with Slava Polunin, he founded his own clown studio, "Pouzir," meaning "bubble." He also taught the art of pantomime and clowning at the St. Petersburg Theatrical Academy and created and directed numerous circus and theatre acts for different performance companies. In 2000 Nikolai moved to Canada where he performed with *Cirque du Soleil* as a solo clown act in "Alegria," touring with the company worldwide for 3 years. In 2003, he returned to the Slava Polunin circus company and has been taking part in all of the company's projects since then.

STANISLAV VARKKI (*Performer*) If you mention this name to even the most knowledgeable connoisseur of the post-Soviet performance art theater scene, he will shrug his shoulders and give you a quizzical look; but mention the name of Kasya (the stage name of this Estonian performance artist) and all doubts will instantaneously disappear. Since his early days with the St. Petersburg group *Terra Mobile*, his name has become familiar not only to lovers of performance art theater, but of break-dance, hip-hop and street theater. And this notoriety is not limited to Russia, but has spread to the entire world. Kasya founded a modern dance theater after his move to Estonia. This theater and its school still exist today, under the name of "The Royal Giraffe." Kasya has merged the powerful energy of the street artist with the physical strength of the break-dancer, the lyrical gifts of the musical theater performer, the expression of the dancer and the sluggish humor of the Estonian clown. This potent mix is what makes Kasya so unique as an artist, and gives his shows such a distinctive tone.

VICTOR KRAMER (*Director*) Victor has been a student and follower of the Russian classic Tovstonogov. Since 1992 he has been the leader and art adviser of the Fantasy Theatre, one of Russia's youngest and best companies. Victor's work is characteristic of the Russian theatrical school festivals of theatre combining bright form and psychology. At present, he is working at the Comedy Theatre in St Petersburg producing festivals and TV shows. His past successes include Farsy, Striptease (by Mrozek) and Fantasies, Vakhylyanky (by Turgenev). Victor has won a number of international awards for his festival shows – Baltic House and The Theatre Without Borders; the Golden Sofit – '96; Kult Modern; Ukrain in Russia; Undersland in Denmark; Hideshaim Art From Germany and Fama – '95 in Poland.

VICTOR PLOTKINOV (*Designer*) Victor graduated from the Academy of Theatre, Music and Cinema in St Petersburg in 1989. In 1991, he created his own art project which he called Magic Theatre White Goat. Victor works with complicated images, combining visual theatre, mechanics, art and music. He lives in Russia and the South Urals, but has also spent two years living and working in Switzerland.

GWENAEL ALLAN (*Manager*) Following a worldwide entertainment career spread across many continents, companies and dreams, Gwenael Allan was invited by Slava in 1999 to join his clowning family… but as his Manager. Since then, he has had the richest time of his life and is very proud to have been able to focus most of his theatrical career on expanding across the world the joyful effects of Slava's master clowning art.

Profiles

DAVID J. FOSTER (*Producer*) David J. Foster is a New York-based producer a[nd] gen-
eral manager. His producing and/or general managing credits include *Sing-a-lon[g] Sound
of Music* in New York; *21 Dog Years* Off Broadway; *Mom's the Word* in Chicago; [Tim]my
in Las Vegas and touring productions of the Umbilical Brothers' *Thwak*. He has [simulta]-
neously general managed and produced two companies of *Puppetry of the Peni[s]* [inclu]d-
ing a 14-month Off Broadway run, and successful long runs in Los Angele[s] [Se]attle,
Chicago, Toronto, Montreal, and numerous other markets across the United [S]tates and
Canada. As an artist manager, he represents Mike Daisey, who is currently dev[e]loping *21
Dog Years* for HBO, and the Umbilical Brothers whose show *Thwak* played f[or a] year in
New York. Prior to moving to New York, Foster's Australia-based productio[n com]pany,
Foster Gracie, was a highly active producer in Australia and New Zealand. I[t pro]moted
numerous comedy concert tours, theatrical productions as well as network tel[evis]ion and
the feature film, *The Craic*, the highest grossing Australian film of 1999.

ROSS MOLLISON (*Producer*) Established in 1989, Ross Mollison Group [spa]ns many
facets of the live entertainment industry including production, marketing and publicity.
Mollison Communications is an international performing arts marketing consultancy.
With offices in Sydney, Melbourne and London, the company has regularly provided
marketing and publicity services to the Sydney Opera House, Victorian Arts Centre,
Edgley International, IMG, Clearchannel, Sydney Theatre Company and Cirque du
Soleil. Major marketing projects over the last decade include *Tap Dogs*, *Sunset
Boulevard*, Madame Tussaud's, *Stomp*, *Slava's SNOWSHOW*, *Cirque Éloize*, *Gumboots*,
English National Ballet, Circus Oz, *Out of Joint*, Fox Studios Australia, Luna Park
Melbourne and The Royal Ballet. Ross Mollison Productions has co-produced seasons
of *Shirley Valentine* in Australia. In 1999, RMP co-produced the big-top touring pro-
duction of Andrew Lloyd Webber's *Cats* with The Really Useful Company, which had
its premiere at Uluru in Central Australia. RMP produced the 2001 Australian tour of
Puppetry of the Penis, and has co-produced seasons in the United Kingdom, Canada,
France, New Zealand and Off Broadway. RMP is the Australian producer for Rob
Becker's *Defending the Caveman*. Ross Mollison Group also owns the leading actors'
agency, Barbara Leane & Associates.

THEATREDREAMS (*Producer*) TheatreDreams is a theatrical production and theatre
management company founded by principals Lawrence J. Wilker, William W. Becker,
Jill Wilker, Joan A. Alper and Michael Alper. Formed in 2001, TheatreDreams has co-
produced three hit Broadway productions: *Urinetown: The Musical*, winner of three
2002 Tony Awards®; Stephen Sondheim's *Into the Woods* starring Vanessa Williams and
winner of the 2002 Tony Award® for Best Musical Revival; and Neil Simon's *The
Dinner Party* starring Henry Winkler and the late John Ritter. TheatreDreams' affiliated
company, TheatreDreams Chicago, LLC became the owner and operator of The Chicago
Theatre, the 1921 historic landmark located in the heart of the Loop's theatre district, on
April 1, 2004. Other affiliate companies advise the Kimmel Center for the Performing
Arts in Philadelphia on its theatre programming and act as the exclusive programmer of
Baltimore's Lyric Opera House. The company is actively developing original works and
productions throughout the English-speaking entertainment world to nurture and pro-
duce the highest quality entertainment for both the United States and abroad.

Production Staff

STAFF FOR *SLAVA'S SNOWSHOW*

Dimitry Ushakov . . . . . *Stage Technician*
Guennadi Bokhan . . . . . *Stage Technician*
Dmitri Sirovatski . . . . . *Stage Technician*
Rastyam Dubinnikov . . . . . *Sound Technician*
Galust Titanian . . . . . *Sound Technician*
Elizaveta Titanian . . . . . *Light Technician*
Oleg Iline . . . . . *Light Technician*
Mikhail Mokeev . . . . . *Art Director*
Anna Hannikainen . . . . . *Wardrobe/Makeup Specialist*
Natalia Tabachnikova . . . . . *Stage Designer*

STAFF FOR FOSTER ENTERTAINMENT

David J. Foster . . . . . *Director*
Sally Gibson . . . . . *General Manager*
Rainard Rachele . . . . . *Finance*
Jared Geller . . . . . *Development*

STAFF FOR ROSS MOLLISON GROUP

Ross Mollison . . . . . *President*
Andrew Dunn . . . . . *General Manager*
Simon Bryce . . . . . *Executive Producer Europe*
Thomas Milazzo . . . . . *Executive Producer Australasia*
Monica Keightley . . . . . *In House Legal Counsel*
Alex Creswick . . . . . *Chief Financial Officer*

MELBOURNE

Chris Howard . . . . . *Creative Director*
Yngwie Carmody . . . . . *Web Design*
Brad Martin, Emily Harsm, Julie Berg . . . . . *Marketing Consultants*
Kelly Black, Lizzie Joyce . . . . . *Publicists*
Luv Gombac, Valerie Mollison . . . . . *Finance*

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Katie Ladbury, Angela Gannon, Caroline Pearce, Joseph Hocking . . . . . *Marketing Consultants*
George Scott, Sarah Wilson . . . . . *Publicists*
Sally Anderson, Marie Cahill . . . . . *Graphic Designers*
Chris Sharp . . . . . *Administration*

BARBARA LEANE & ASSOCIATES

Managing Director . . . . . *Monica Keightley*
Senior Agent . . . . . *Matthew Andrews*
Receptionist . . . . . *Rebecca Graham*
Administration . . . . . *Irene Mickaiel*

RMG Global Headquarters
129 Bourke Street, Woolloomooloo, New South Wales, Australia 2011
Telephone +61 2 8302 2800 ~ Facsimile +61 2 8302 2888
www.mollison.com

Theatre Staff

Owned and operated by TheatreDreams Chicago LLC
PRINCIPALS: Michael Alper, Joan Alper, Bill Becker, Jill Wilker, Larry Wilker

TheatreDreams Chicago LLC became the owner and operator of The Chicago Theatre, the 1921 historic landmark located in the heart of the Loop's theatre district, on April 1, 2004. TheatreDreams will utilize its extensive experience in producing entertainment and managing performing arts institutions and theatres to continue The Chicago Theatre's legendary status as a vibrant entertainment venue. Under the direction of TheatreDreams, The Chicago Theatre will offer a variety of performances, including musical theatre, concerts, dance, comedy, family and special events.

STAFF FOR THE CHICAGO THEATRE

Vice President, Marketing . . . . . Karen E. Vock
Vice President, Finance . . . . . Eric Fisher
Theatre Manager . . . . . Michael M. Godina
Theatre Consultant . . . . . Jeff Hamand
Business Manager . . . . . Javier Ayala
Operations Manager . . . . . Sergio Loeza
Food & Beverage Operations . . . . . Simon Powles, President, Food For Thought
Legal Counsel . . . . . Jack George
Insurance . . . . . Ruby Seapno, Schwartz Brothers
Head Carpenter/Union Steward . . . . . Patrick Farley
Head Electrician . . . . . Tom Farley, Jr.
Head Soundperson . . . . . Dennis Irvin
Head Flyman . . . . . Phil Sulzman
Head Propertyperson . . . . . Michael Yager
Building Engineer . . . . . Armando Hernandez
Box Office Treasurer . . . . . Daniel P. Lynch
Asst. Box Office Treasurer . . . . . Robert Bowen
Director of Audience Development . . . . . Caroline Eber
House Manager . . . . . Kathleen S. Zoh
Assistant House Manager . . . . . Daniel Walke
Housekeeping . . . . . Casimiro Gome
Housekeeping . . . . . Jamie Baraja
Security . . . . . John Capps
Security . . . . . Mike Early

Publicity and Marketing Counsel provided by *The Silverman Group, Inc.*:
Beth Silverman, Mary Alyce Buck, Caroline Krajewski and *June Rosner Public Relations*

Acknowledgements:
House scenic construction by Chicago Scenic Studios, Inc.
Ritter Fan provided by The Sagittarian

Theatre Information

Cameras and recording devices – The use of cameras or recording devices of any kind is strictly prohibited.

Hearing Devices are available at no charge to patrons and may be secured from coat check on a first come, first-served basis upon presentation of a driver's license and major credit card for security.

Special Needs – Please phone 312-795-3800 in advance of performance day to inquire or advise about special seating needs.

Children – Every person, regardless of age, must have a ticket for admission.

Seating – All shows begin promptly at the time indicated on your ticket. Any patron who arrives late or leaves the auditorium during the performance, will be seated at the discretion of theatre management. Patrons are urged to remain seated while the performance is in progress. The Chicago Theatre reserves the right, without refund of any portion of the ticket purchase price, to refuse admission or remove any person whose conduct is deemed to be disorderly or who fails to comply with Chicago Theatre policies.

Electronic Beepers and Cellular Phones – Please turn off all cellular phones, beepers and alarm watches before the performance begins.

Emergency Phone Number – Call The Chicago Theatre at 312-795-3800. If you anticipate the need to be contacted during a performance, please advise the theatre's house manager of your seat location prior to the performance.

Emergency Exits – Prior to the performance, please locate the exit nearest your seat, to be used in the unlikely event of an emergency. In the event of an emergency, please proceed calmly to that exit.

No Smoking – By law, smoking in all areas of The Chicago Theatre is prohibited. You may smoke outside the theatre building; please retain your ticket stub so you can come back into the building.

Refreshments – Our concession stands offer a wide variety of delicious food and snack options, including light pre-theatre fare. The policy for taking food or beverage into the auditorium may vary from show to show. Please ask your bartender or an usher about the evening's policy. Outside food and beverages are not allowed in the theatre.

Lost and Found – If you realize you've misplaced an item while you're still at the theatre, please contact an usher for direction to the lost and found. If you've already left the theatre, please call our customer service number at 312-795-3800 and we'll be happy to check our lost and found for you.

Parking – The most convenient parking for The Chicago Theatre is the Wabash Randolph Self Park operated by InterParking. Entrances are located on both Wabash and Randolph. The cost is just $13 after 5 PM for nighttime performances and weekend matinees.

THE CHICAGO THEATRE... FOR LEGENDARY EVENTS

It's hard to visualize the city of Chicago without conjuring up State Stre t's shiniest treasure and most valued landmark, The Chicago Theatre. Built ov r 8 years ago, the theatre exudes all of old Chicago's elegance, architectural be ty, and majestic dominance in entertainment.

The Chicago Theatre was built as the United States' first grand scale movie house, and served as the model for all the others that followed. Each element of the theatre was crafted in French Baroque style, creating a timeless backdrop for the premier moviegoer and entertainment aficionado.

Through the decades, The Chicago Theatre has played host to the crème de la crème of show business, showcasing the most talented performers of each. The tradition of great entertainment lives on amongst the gilded walls. The Theatre was bought this year by TheatreDreams Chicago LLC, which will continue to showcase musicals, plays, comedy, jazz, family entertainment, and concert spectaculars, and additionally invites individuals to take part in theatrical history by hosting private events within the space. TheatreDreams has partnered exclusively with Food For Thought Catering to bring dramatic events to the theatre.

Following in true Chicago Theatre tradition, TheatreDreams is wading in new and uncharted territory, combining customized events with theatre entertainment. Events of every caliber can find a home at The Chicago Theatre, from weddings and corporate functions in the grand lobby to galas occupying the entire theatre; every occasion is a perfect fit.

Food For Thought Catering helps bring TheatreDreams' vision of the event entertainment combination to the table. Food For Thought is Chicagoland's best known catering trendsetter. With the creative ingenuity Food For Thought displays in their food and their well polished service, the winner of the 2004 Jean Banchet Award for the city's best caterer is a well suited match to TheatreDreams.

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CHECK OUT THECHICAGOTHEATRE.COM AND YOU'LL FIND TWO GREAT WAYS TO GET CONNECTED TO THE CHICAGO THEATRE!

The legendary Chicago Theatre is host to some of the most exciting entertainment events to hit its namesake city. Here are two easy ways to "get connected" with what's happening at this beautiful venue:

THE CHICAGO THEATRE CONNECTION – your connection to special offers from The Chicago Theatre!

Always be "in the know" about The Chicago Theatre. With *The Chicago Theatre Connection*, you'll receive exciting special offers, event information, and the opportunity to purchase tickets to some events before they go on sale to the general public, all via e-mail!

Sign-up is free and you can unsubscribe at any time. Click on membership on thechicagotheatre.com to join *The Chicago Theatre Connection!*

CHICAGO THEATRE INSIDER – premium membership program offering exclusive deals, first access to events and *the best seats* at The Chicago Theatre.

As a *Chicago Theatre Insider*, you'll receive a host of benefits, including *exclusive deals, first access to events and the best seats* at The Chicago Theatre. Whether your favorite seats are in the pit, the mezzanine boxes or the front row of the loge, our *Insider* representative will help you place your order and reserve your preferred seats, at the best prices.

Chicago Theatre Insiders receive personal service and membership benefits for only $75 per year. Benefits include:

*Personal ticketing service from our membership staff, *with no ticketing fees*
(You'll make back your membership fee with the purchase of less than 10 tickets!)
*Presales / VIP seating / discounts to events at The Chicago Theatre (up to 8 tickets)
*Advance email notification of Chicago Theatre events before public on sale
*Discounts and special offers from partner restaurants and hotels
*Free coat check at theatre
*Specially arranged guided tours of the theatre, upon appointment
*Invitations to special events, cast parties and artist meet and greets, when available
*Discount and presale offers from other arts organizations
*More to come!

Click on membership on thechicagotheatre.com to become a *Chicago Theatre Insider*. You'll receive your membership card, which entitles you to these great benefits, within a few weeks.

For further information on either of these programs, please contact theatreinsider@theatredreams.com or 312-795-3800.

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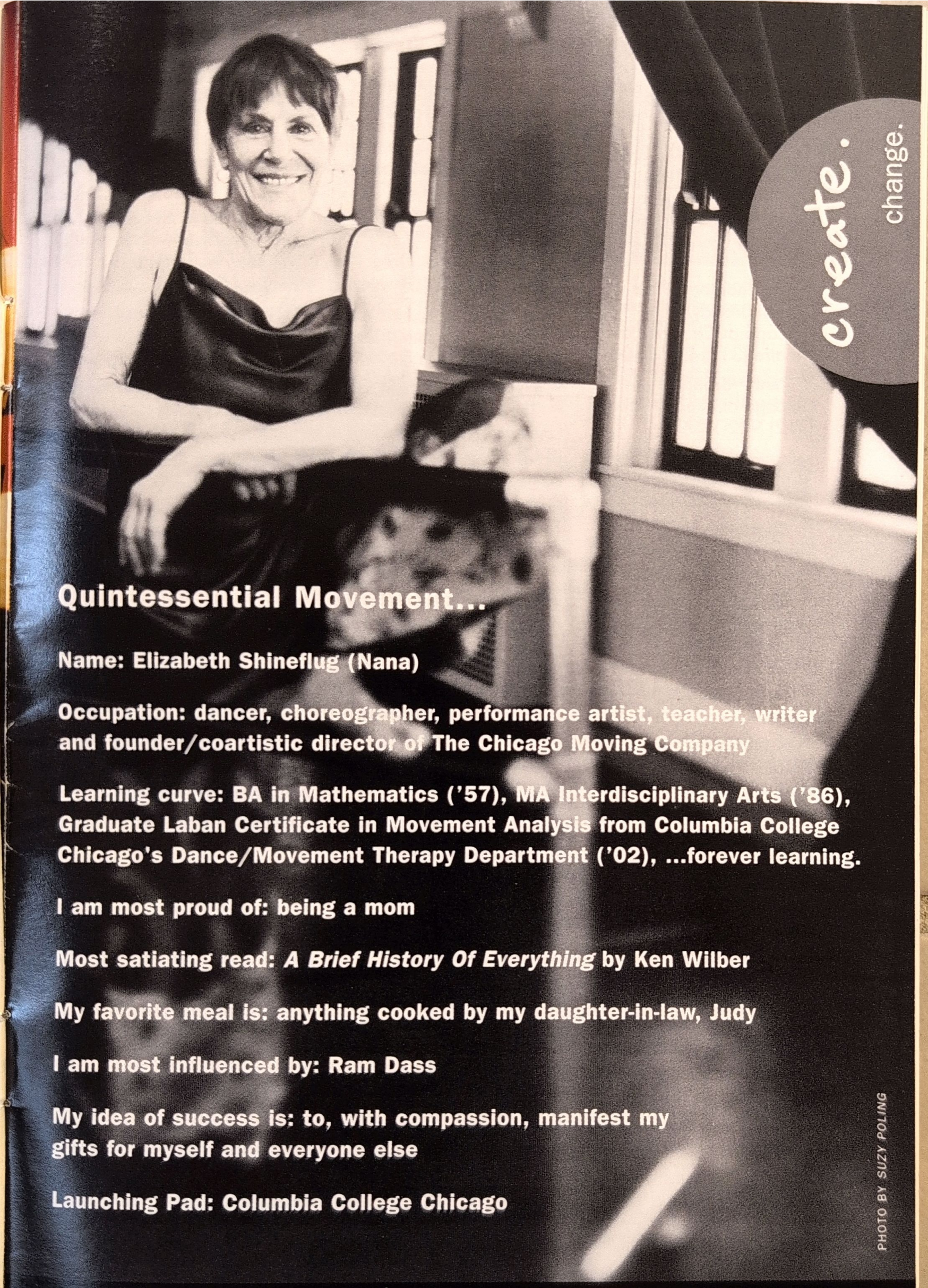
Ticketmaster.com and all Ticketmaster outlets.

Thanks

TheatreDreams would like to acknowledge the following individuals and companies for their considerable help and support over the last year. It is deeply appreciated.

• The Late Pamela Alper •
Ira Alper • Cheryl Andrews • David Bahlman • Alicia Berg • Nori Bleiman • Norm Bobins • Ed Burke • Julie Burros • Lori Bush • Mark Centanni • City of Chicago • Dan Coffey • Diane Aboulafia D'Jean • The Honorable Mayor and Mrs. Richard M. Daley • Michael David • Tina Diaz • Senator Richard Durbin • Megan Flanagan • Debby Flannigan • Harlen Fleming • Dirk Garrott • Jack George • Brian Goeken • Helyn Goldenberg • Eleanor Gorski • Judie Moore Green • George Guggeis • Marj Halperin • Jeff Hamand • Elisa Harmon • Barry Heuring • Jim Hirsch • Marshall Holleb • Sheldon Holzman • Pat Hurley • Robert Ingersoll • InterParking • Kurt Johns • Ken Karlson • Anne Ryder Kirschner • Chris Leach • Mark Lenz • Kelly Leonard • Kai Love • Larry Mandel • Lewis Manilow • Jo Manley • Roger Morgan • Robin Moseley • Burton Natarus • Terry Newman • Paul O'Connor • Vince Pesha • Nancy Pomes • Simon Powles • Shelley Radner • Sandy Richmond • Vicky Rosen-Sanetra • June Rosner • Ann Sachs • Nancy Sharp • The Late Curt Sharp • Ken Shaw • Joseph Sheils • Beth Silverman • Carrie Simmons • Rick Simon • Chuck Stevens • Ed Strong • Marcin and Dorote Szalkow • Ty Tabing • Les and Gayle Tepper • Terri Texley • Andrew Tiffin • Don Tirabassi • Susan Trieschmann • Chuck Weisberg • Lois Weisberg

TheatreDreams sincerely apologizes for any omissions or errors in listings.



Quintessential Movement...

Name: Elizabeth Shineflug (Nana)

Occupation: dancer, choreographer, performance artist, teacher, writer and founder/coartistic director of The Chicago Moving Company

Learning curve: BA in Mathematics ('57), MA Interdisciplinary Arts ('86), Graduate Laban Certificate in Movement Analysis from Columbia College Chicago's Dance/Movement Therapy Department ('02), ...forever learning.

I am most proud of: being a mom

Most satiating read: *A Brief History Of Everything* by Ken Wilber

My favorite meal is: anything cooked by my daughter-in-law, Judy

I am most influenced by: Ram Dass

My idea of success is: to, with compassion, manifest my gifts for myself and everyone else

Launching Pad: Columbia College Chicago

PHOTO BY SUZY POLING

Columbia
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Scene on Stage

April shows: Call theaters/visit **chicagoplays.com** for details

Broadway Musical

- **The Phantom of the Opera** Broadway In Chicago at Cadillac Palace Theatre (312) 902-1400
- **Rent*** Broadway In Chicago at Shubert Theatre (312) 902-1400

Children's/ Family

- **Charlotte's Web*** Theatreworks USA at Vittum Theater (773) 342-4141
- **Click, Clack, Moo: Cows That Type**** Lifeline Theatre at Lakeshore Theater (773) 472-3492
- **Deep in the Jungle** Lifeline Theatre (773) 761-4477
- **A Midsummer Night's Dream: Psychedelic Fun for the Whole Family** ComedySportz of Chicago, Inc. (773) 549-8080
- **Peter Pan** Emerald City Theatre Company at Apollo Theatre (773) 935-6100
- **Pinocchio 3.5** The Theatre School, DePaul University (312) 922-1999
- **The Search for Odysseus** Simple Theater at Vittum Theater (773) 342-4141
- **Short Shakespeare! A Midsummer Night's Dream** Chicago Shakespeare Theater (312) 595-5600
- **The Soul Cages: An Irish Folk Tale** Tireswing Theatre at The Loop Theater (312) 744-5667

Comedy

- **The Around Midnite Series**** WNEP Theater Foundation (773) 755-1693
- **Aunt Nancy and a Day at the Carnival** Corn Productions at Cornservatory (312) 409-6435
- **The Birds** Northwestern University Theatre (847) 491-7282
- **Clowns and Cotton Candy** Greta Mae Productions at Theatre Building Chicago (773) 327-5252
- **The Fall to Earth** Steppenwolf Theatre (312) 335-1650
- **Flanagan's Wake**** Noble Fool Theater at Pheasant Run Resort & Spa (630) 384-6342 and The Noble Fool Theater (312) 726-1156
- **Frodo-a-go-go: The Rings Recycled**** The Free Associates Theatre Company at Royal George Theatre Center (312) 988-9000
- **Heat** Chicago Dramatists (312) 633-0630
- **It's All True** TimeLine Theatre Company (312) 409-8463
- **The Ives of March and Poetry Theatre** Smoke & Mirror Productions at The Loop Theatre (312) 409-1000
- **Jungle Rot** The Noble Fool Theater (312) 726-1156
- **Lady Windermere's Fan** Northlight Theatre (847) 673-6300
- **Late Nite Catechism**** Royal George Theatre Center (312) 988-9000; Crossroads Theater (312) 988-9000; Metropolis Performing Arts Centre (847) 577-2121
- **My Affair With Lady MacBeth** Reverie Theat Company at Stage Left Theatre (773) 883-8
- **Noises Off** Metro Performing Arts Cen (847) 577-2121
- **Over the River and Through the Woods**** Mer Theater (773) 325-
- **The Rivals** City Theater Company (773) 293-3682
- **The Rooster and the Egg** Illinois Theatre Center (708) 481-3510
- **Sex in the Suburbs & The Baritones**** The Noble Fool Theater (312) 726-1156
- **Strictly Dishonorable** American Theater Company (773) 929-1031
- **Tim Conway and Harvey Korman*** Paramount Theatre (630) 896-6666

Comedy/Drama

- **Big Dreams (An Evening with an Elephant,** Encl Infamous Commonwealth Theatre at Athenaeum Theatre (773) 935-6860
- **The Exploded View** SmashTheatre at Chicago Cultural Center (773) 454-5112
- **Hidden Laughter** Remy Bumppo Theatre Company at Victory Gardens Theater (773) 871-3000
- **I Never Sang For My Father** Steppenwolf Theatre (312) 335-1650
- **The Lady from the Sea** greasy joan & company at Chopin Theater (312) 458-071

*Short Run **Open Run

- **Lux Presents Hollywood version of You Can't Take It With You*** AFTRA/SAG Senior Radio Players at Chicago Cultural Center (312) 744-6630
- **Meet John Doe** Shattered Globe Theatre at The Viaduct (312) 223-1168
- **The Merchant of Venice** Strawdog Theatre Company (773) 528-9696
- **My Old Lady** Apple Tree Theatre (847) 432-4335
- **New Playwrights Series** The Theatre School, DePaul University at Athenaeum Theatre (312) 922-1999
- **Proof** Goodman Theatre (312) 443-3800
- **Steel Magnolias** Circle Theatre (708) 771-0700
- **Us*** Bailiwick Repertory (773) 883-1090
- **[the] Violent Sex** Visions and Voices at Chicago Dramatists (773) 506-4542
- **The Vortex** Boxer Rebellion Ensemble (773) 465-7325

Dance

- **Compagnie JANT-BI*** Dance Center of Columbia College (312) 344-8312
- **Floss!**** Corn Productions at Cornservatory (312) 409-6435
- **Jennifer Monson/Bird Brain: Ducks and Geese Migration*** Museum of Contemporary Art at Pritzker Park (312) 397-4010
- **Jennifer Monson/Bird Brain: Ducks and Geese Migration*** Museum of Contemporary Art at Calumet Open Space Reserve (312) 397-4010
- **Jennifer Monson/Bird Brain: Ducks and Geese Migration*** Museum of Contemporary Art at Peggy Notebaert Nature Museum (312) 397-4010
- **Joffrey Ballet of Chicago*** Joffrey Ballet of Chicago at Center for Performing Arts/GSU (708) 235-2222
- **Kota Yamazaki*** Dance Center of Columbia College (312) 344-8312
- **Mark Morris Dance Group: "V" and Other Works*** Museum of Contemporary Art (312) 397-4010
- **Muntu Dance Theatre of Chicago*** Muntu Dance Theater at Music and Dance Theater Chicago (312) 629-8696
- **River North Chicago Dance Company*** River North Chicago Dance Company at Music and Dance Theater Chicago (312) 629-8696
- **Spring Concerts*** Gus Giordano Jazz Dance Chicago at Music and Dance Theater Chicago (312) 629-8696
- **Urban Bush Women*** Dance Center of Columbia College (312) 344-8300

Drama

- **Benefactors** Writers' Theatre Studio (847) 242-6000
- **Blackbird** Profiles Theatre (773) 549-1815
- **Burying the Bones** Stage Left Theatre (773) 883-8830
- **Cry Havoc** Bailiwick Repertory (773) 883-1090
- **Flyin' West** The Theatre School, DePaul University at Merle Reskin Theatre (312) 922-1999
- **Frame 312** Eclipse Theatre Company at Victory Gardens Theater (773) 871-3000
- **Fraulein Else** Court Theatre (773) 753-4472
- **The Killer Angels** Lifeline Theatre (773) 761-4477
- **King John** Chicago Shakespeare Theater (312) 595-5600
- **Knowing Cairo** Rivendell Theatre Ensemble at Victory Gardens Theater (773) 871-3000
- **The Lady from the Sea*** Roosevelt University at O'Malley Theatre (312) 341-3831
- **The Man Who Had All the Luck** Raven Theatre Company (773) 338-2177
- **Richard 3** Bailiwick Repertory (773) 883-1090
- **Sin: A Cardinal Deposed** Bailiwick Repertory (773) 883-1090
- **A Streetcar Named Desire*** Paramount Theatre (630) 896-6666
- **The Trojan Women A Love Story** Speaking Ring Theater Company at Women in the Director's Chair (312) 458-9374
- **Trying** Victory Gardens Theater (773) 871-3000
- **Yellowman** Angel Island at Next Theatre (847) 475-1875

Festival

- **PAC/edge Performance Festival: A Convergence of Chicago Artists** Performing Arts Chicago at Athenaeum Theatre (773) 722-5463

Continued on page 16

*Short Run **Open Run

Scene on Stage

Continued from page 15

Improvisation/ Comedy

- **Cast on a Hot Tin Roof** The Noble Fool Theater (312) 726-1156
- **ComedySportz,** The Hot Karl,** The Improv Open Mike**** ComedySportz of Chicago, Inc. (773) 549-8080
- **Pants on Fire**** The Second City (312) 337-3992
- **Second City ETC Presents—Previews for the 26th Revue**** The Second City (312) 337-3992
- **Second City Presents—Doors Open on the Right**** and **The Best of Second City**** The Second City (312) 337-3992
- **Tony n' Tina's Wedding**** Tony n' Tina's Wedding at Piper's Alley (312) 664-8844

Music

- **Amazingrace 25 Year Reunion*** Centre East at North Shore Center for the Performing Arts (847) 673-6300
- **Andrea Marcovicci*** Centre East at North Shore Center for the Performing Arts (847) 673-6300
- **The Cello Choirs of Villa Lobos*** Chicago Department of Cultural Affairs at Preston Bradley Hall (312) 744-6630
- **Chamber Orchestra*** Roosevelt University at Center for Performing Arts/GSU (708) 235-2222
- **Chicago Chamber Musicians—Composer Perspectives: Bernard Rands*** Museum of Contemporary Art (312) 397-4010
- **Club Swing: Swing Music of the 1940s*** The Center For Performing Arts/Governors State University (708) 235-2222
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- **A Georgian Tenor*** Chiesa Nuova (312) 226-0983
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- **Spectacular! Spectacular!*** Windy City Performing Arts at Athenaeum Theatre (773) 935-6860

Musical

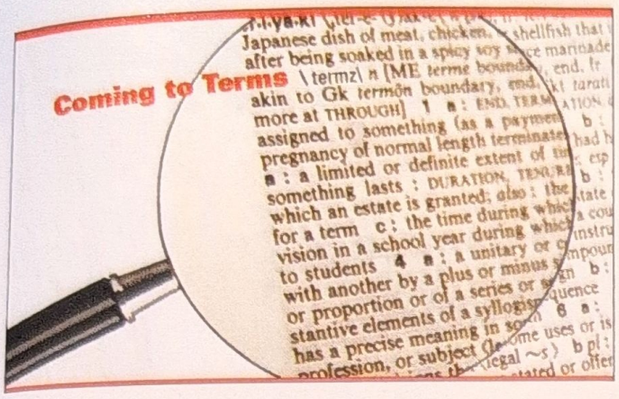
- **Amadeus** Porchlight Music Theatre at Theatre Building Chicago (773) 327-5252
- **Berlin to Broadway with Kurt Weill** Illinois Theatre Center (708) 481-3510
- **The Blues Brothers Revival**** Chicago Center for the Performing Arts (312) 327-2000
- **Circle of Friends: An American Girl Musical**** American Girl Theater (877) 247-5223
- **Cotton Patch Gospel** Provision Theater Company at Breadline Theatre (773) 506-4429
- **Crowns** Goodman Theatre (312) 443-3800
- **A Day in Hollywood/ A Night in the Ukraine** Theatre At The Center (219) 836-3255
- **Ever After: Monday Night Musicals; a concert reading series*** Theatre Building Chicago (773) 327-5252
- **I Love You, You're Perfect, Now Change**** Royal George Theatre Center (312) 988-9000
- **Kiss of the Spider Woman** Winnetka Theatre, Inc. at Prairie Lakes Community Center (847) 604-0275
- **Menopause the Musical**** Apollo Theatre (773) 935-6100
- **Naked Boys Singing!**** Bailiwick Repertory (773) 883-1090
- **Noble Fool Cabaret**** The Noble Fool Theater (312) 726-1156
- **Nunsense** Rising Stars Theatre Company (773) 736-2490
- **Pal Joey*** Roosevelt University at O'Malley Theatre (312) 341-3831
- **Parade** Bailiwick Repertory (773) 883-1090
- **The Prairie** Theatre Building Chicago (773) 327-5252
- **The Shaggs: Philosophy of the World** Lookingglass Theatre Company (312) 337-0665
- **Tommy Gun's Garage**** Tommy Gun's Garage (312) 461-0102
- **Vikings! A Musical in Two Axe** Noble Fool Theater at Pheasant Run Resort & Spa (630) 584-6342
- **West Side Story** Marriot Theatre In Lincolnshire (847) 634-0200
- **You Gotta Have Heart** Village Players Theatre (708) 524-1892

Mystery

- **Murder Mystery Productions**** Murder Mystery Productions (630) 887-9988
- **Mystery Shop**** The Mystery Shop (630) 690-1105

Continued on page 2

*Short Run **Open Run



An occasional feature to test your knowledge of theater lingo

Take the brief multiple choice quiz below, then check the answers on page 18. Break a leg!

1. Beat

a. When an actor gets to his position onstage before the other actors.
b. A deliberate pause for dramatic effect.
c. The sound created by set pieces being rolled onstage and offstage.
d. An expression for an audition that goes well.

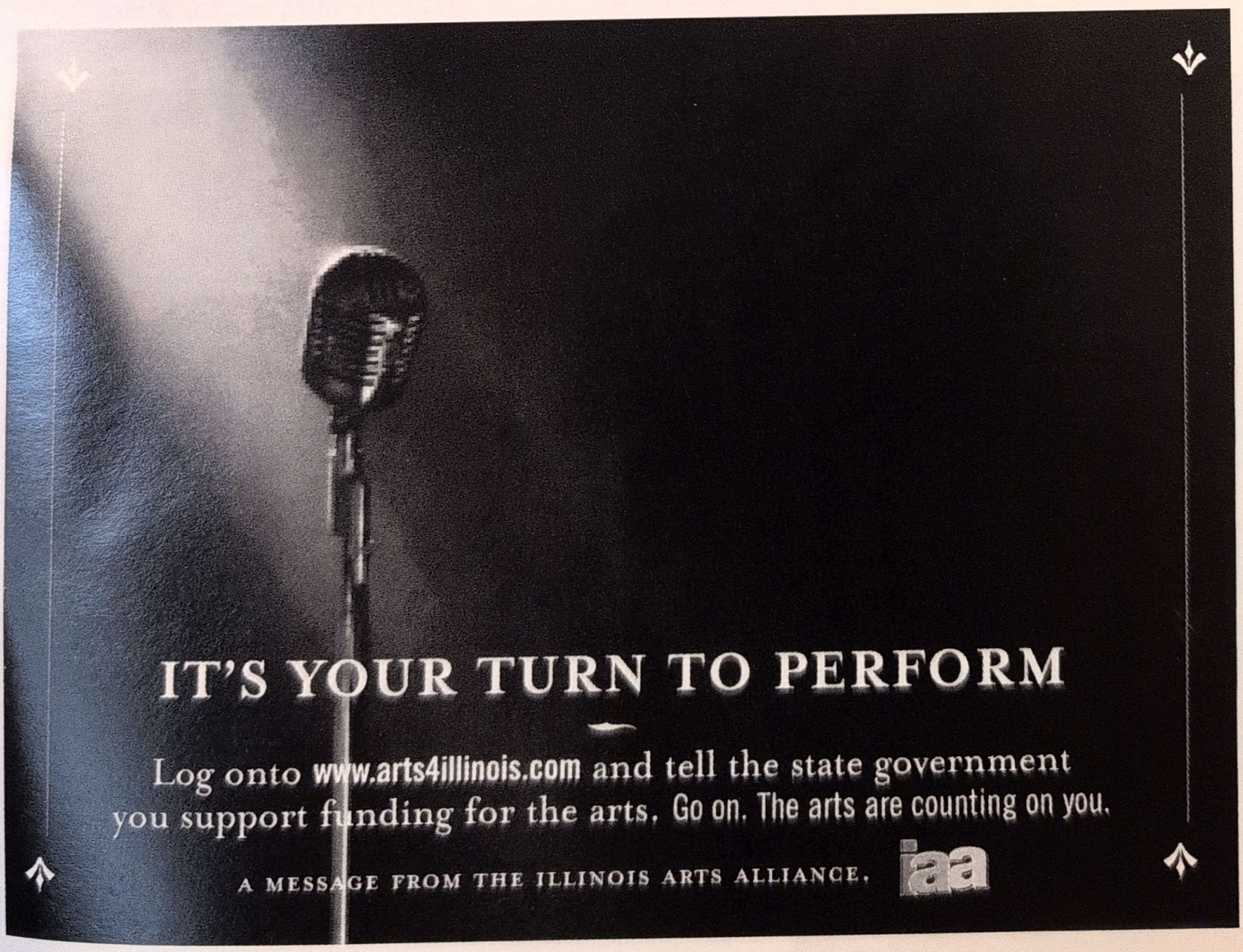
2. Apron

a. Any costume piece that ties around the waist.
b. A short scene staged in front of the curtain to allow time for a set change.
c. The section of the stage floor that projects towards the auditorium.
d. An expression for an inappropriate audition outfit.

3. Fade

a. A change in lighting or sound level.
b. When an actor slowly backs off the stage.
c. To fill in for another actor who forgets his lines onstage.
d. The period of time between when "places" is called and a play starts.

(See page 18 for answers.)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Theater Celebration has a Silver [illegible]ing

LEAGUE OF CHICAGO THEATRES

Supporters of Chicago's thriving theater scene will gather on May 24 for *Showtime 2004!*, the sixth annual benefit sponsored by the League of Chicago Theatres. There's extra cause for celebration this year. It's the 25th anniversary of the League, an alliance of over 150 Chicago-area theaters that provides marketing, advocacy and support services.

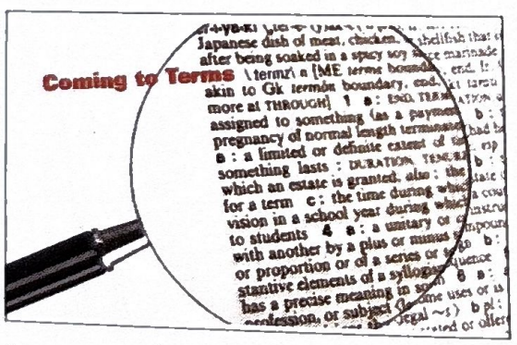
Festivities at the Goodman Theatre, 170 N. Dearborn, Chicago, will start at 5:30 p.m. with cocktails and a buffet dinner supplied by some of Chicago's best restaurants. A one-night-only revue will highlight 25 years of great theater and a celebrity auction and interactive "theatrical" raffle will add to the fun. Look for celebrity guests and other surprises as the evening also includes a salute to the Chicago theater community's "Class of '79."

It's an Honor

Each year at *Showtime!* ... Leader-ship Award is presente... standing artist whose body of ... ped shape the Chicago theate... recipients include playwrigh... on, director Frank Ga... ean Theatre's artistic ... bert Falls. The 200... will be Dennis Zac... director of Victory Gardens Theater.

Theaters will also present special awards to Lois Weisberg, commissioner of the Department of Cultural Affairs, and the original Organic Theatre Ensemble. Dessert parties close out the night, including a VIP Green Room reception with performers and honorees.

For tickets and details, call the League of Chicago Theatres' development office at (312) 554-9800, ext. 18, or visit www.chicagoplays.com.



(See page 17 for questions.)

1. Beat: b. This is a deliberate pause for dramatic effect. Sometimes actors will read the stage direction "beat" in a script. Other times a director will tell them to "take a beat." Whatever inspires that pause, it's a period of time when nothing is being said onstage.

2. Apron: c. This is the section of the stage floor which projects towards or into the auditorium. When there's a proscenium stage (one that doesn't project into the auditorium at all), the apron is the area in front of the arch—or in front of the curtain, if there is one. Another term for this area is the forestage.

3. Fade a. A change in lighting or sound level. The term sounds as if it refers to decreasing an effect, but it is also used for increasing the brightness of the lights or revving up the volume.

Crowns Written and directed by Regina Taylor
Adapted from the book by
Michael Cunningham and Craig Matberry

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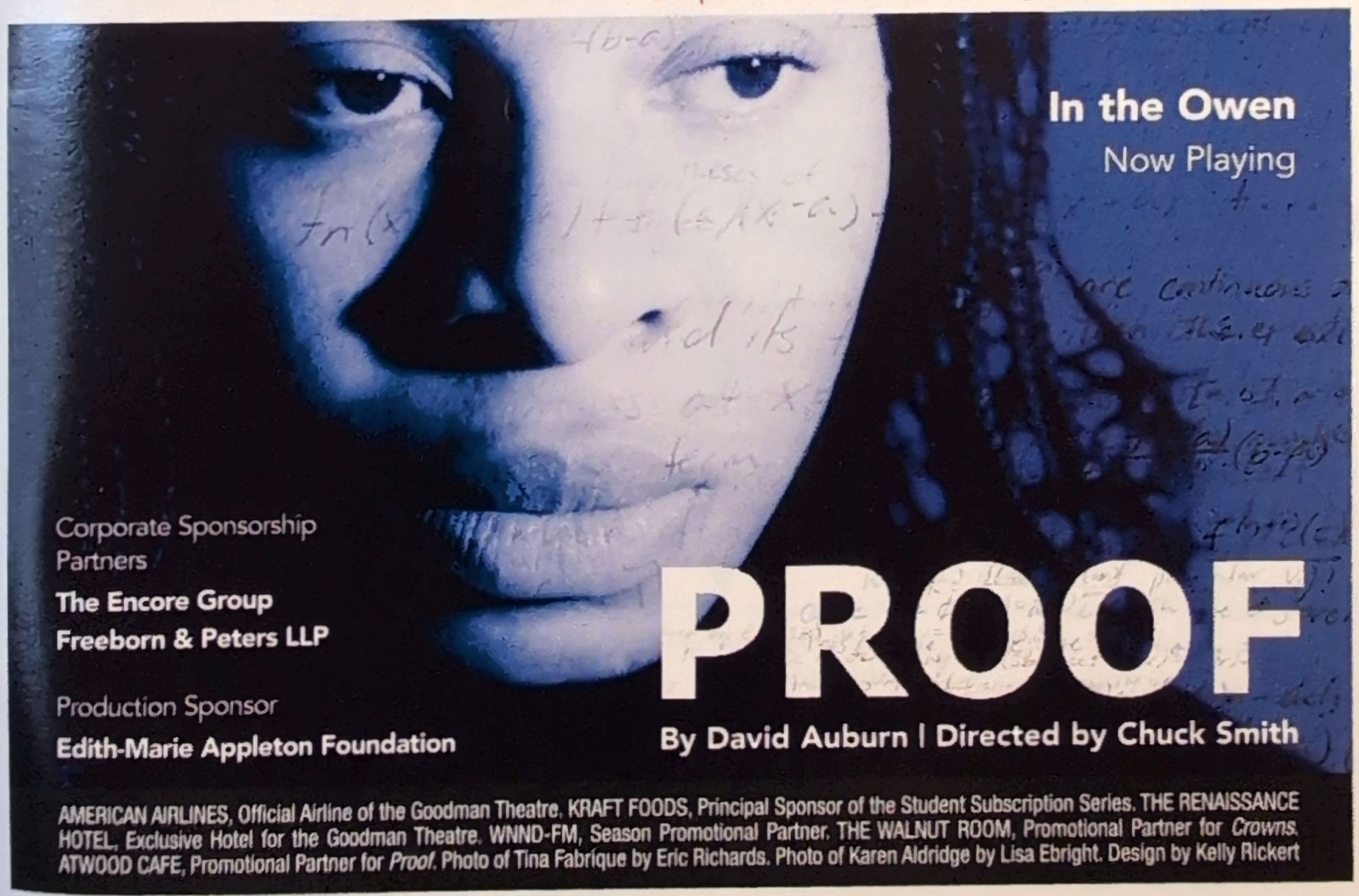

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A

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2707 N. Laramie (773) 637-5899

AMERICAN GIRL THEATRE
111 E. Chicago (877) 247-5223

AMERICAN THEATER COMPANY
1909 W. Byron (773) 929-1031

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2540 N. Lincoln (773) 935-6100

ATHENAEUM THEATRE
2936 N. Southport (773) 935-6860

AUDITORIUM THEATRE
50 E. Congress (312) 902-1500

B

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1229 W. Belmont (773) 883-1090

BALLET CHICAGO
at Northside College Prep Theatre
5501 N. Kedzie (312) 251-8838

BERGER MANSION
6205 Sheridan (773) 250-7055

BOXER REBELLION ENSEMBLE
1257 N. Loyola (773) 465-7325

BREADLINE THEATRE
1802 Bernice (773) 866-8082

BRIAR STREET THEATRE
3133 N. Halsted (773) 348-4000

C

CADILLAC PALACE THEATRE
151 W. Randolph (312) 902-1400

CHICAGO CENTER FOR THE PERFORMING ARTS
777 N. Green (312) 327-2000

CHICAGO CULTURAL CENTER
78 E. Washington (312) 744-6630

CHICAGO DRAMATISTS
1105 W. Chicago (312) 633-0630

CHICAGO SHAKESPEARE THEATER
800 E. Grand (312) 595-5600

CHICAGO SYMPHONY ORCHESTRA
220 S. Michigan (312) 294-3000

CHICAGO THEATRE
175 N. State (312) 902-1500

CHIESA NUOVA
230 S. Laflin (312) 226-0983

CHOPIN THEATRE
1543 W. Division (773) 862-7623

CITY LIT THEATRE COMPANY
1020 W. Bryn Mawr (773) 293-3682

COMEDYSPORTZ
2851 N. Halsted (773) 549-8080

CORNSERVATORY
4210 N. Lincoln (312) 409-6435

COURT THEATRE
5535 S. Ellis (773) 753-4472

D

DANCE CENTER OF COLUMBIA COLLEGE
1306 S. Michigan (312) 344-8300

DEPAUL UNIVERSITY CONCERT HALL
800 W. Belden (773) 325-7260

DONNY'S SKYBOX
1608 N. Wells, 4th Floor (312) 337-3992

F

FORD CENTER FOR THE PERFORMING ARTS/ORIENTAL THEATRE
24 W. Randolph (312) 902-1400

G

GETZ THEATRE OF COLUMBIA COLLEGE
72 E. 11th (312) 344-6100

GOODMAN THEATRE
170 N. Dearborn (312) 443-3800

GRIFFIN THEATRE COMPANY
5404 N. Clark (773) 769-2228

H

HOLY COVENANT CHURCH
925 W. Diversey (773) 857-5395

L

LAKESHORE THEATER
3175 N. Broadway (773) 388-3818

LIFELINE THEATRE
6912 N. Glenwood (773) 761-4477

LIVE BAIT THEATER
3914 N. Clark (312) 458-0718

LOOKINGGLASS THEATRE COMPANY
Watertower Water Works, 821 N. Michigan
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THE LOOP THEATER
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M

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3745 N. Southport (773) 325-1700

MERLE RESKIN THEATRE
60 E. Balbo (312) 922-1999

MUSEUM OF CONTEMPORARY ART
220 E. Chicago (312) 397-4010

MUSIC AND DANCE THEATER CHICAGO
205 E. Randolph (312) 629-8696

N

NOBLE FOOL THEATER
16 W. Randolph (312) 726-1156

O

O'MALLEY THEATRE
431 S. Wabash, 7th Floor (312) 341-3831

ORGANIC THEATRE AT THE KATHLEEN MULLADY MEMORIAL THEATRE
1125 W. Loyola (773) 561-5600

P

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230 W. North (312) 664-8844

PROFILES THEATRE
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R

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REDMOON CENTRAL
1463 W. Hubbard (312) 850-8440

RISING STARS THEATRE
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ROYAL GEORGE THEATRE CENTER
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S

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1625 W. Diversey (773) 404-7929

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McDonough Chapel, 3700 W. 103rd
(312) 226-0983

SECOND CITY
1616 N. Wells (312) 337-3992

SHUBERT THEATRE
22 W. Monroe (312) 902-1400

STAGE LEFT THEATRE
3408 N. Sheffield (773) 883-8830

STEPPENWOLF THEATRE
1650 N. Halsted (312) 335-1650

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66 E. Randolph (312) 742-8497

STRAWDOG THEATRE COMPANY
3829 N. Broadway (773) 528-9889

T

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556 W. 18th (312) 829-7552

THEATRE BUILDING CHICAGO
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TIMELINE THEATRE COMPANY
615 W. Wellington (312) 409-8463

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1239 N. State (312) 461-0102

U

U I C THEATRE
1044 W. Harrison (312) 996-2939

V

VIADUCT
3411 N. Western (773) 296-6024

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VITTUM THEATER
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Continued on page 22

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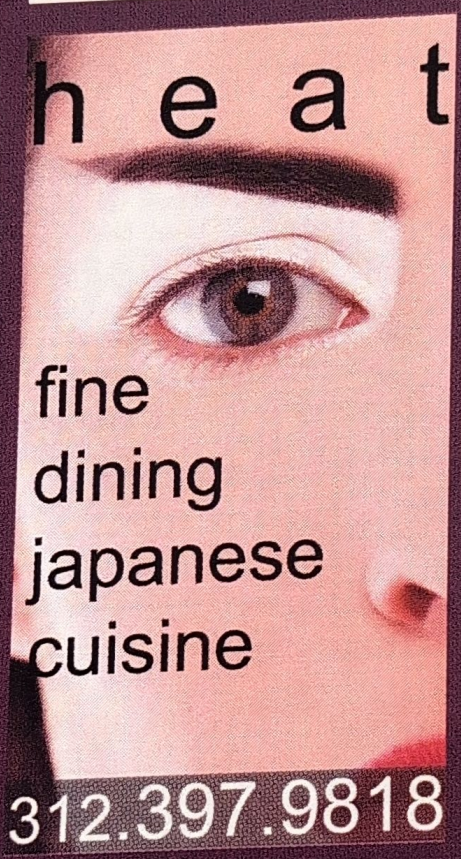

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FOR YOUR SAFETY

- Please take a moment to locate the nearest emergency exit. If you cannot find one, please ask an usher or the House Manager for assistance.
- If you see an emergency situation or suspicious activity in the theater, please notify theater staff immediately.

In Case of an Emergency

- If an evacuation of the theater becomes necessary, you will receive instructions from theater staff or emergency officials. Depending on the type of emergency, you may be asked to evacuate, or you may be instructed to stay in the theater. Remain calm and orderly, and follow your instructions carefully as they will be part of a larger emergency plan.

Please don't hesitate to approach the theater staff with any questions or concerns.

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Theater Directory

Continued from page 20

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APPLE TREE THEATRE
595 Elm, Highland Park (847) 432-4335

B

BOWEN PARK THEATRE AND OPERA AT THE JACK BENNY CENTER FOR THE ARTS
39 Jack Benny Drive, Waukegan (847) 360-4741

BUFFALO THEATRE ENSEMBLE AT THE MCANICH ARTS CENTER
College of DuPage, 425 Fawell Blvd., Glen Ellyn (630) 942-4000

C

CAHN AUDITORIUM
600 Emerson, Evanston (847) 491-7282

CENTER FOR PERFORMING ARTS/GSU
University Parkway, University Park (708) 235-2222

CIRCLE THEATRE
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CROSSROADS THEATRE
2 E. Chicago, Naperville (630) 428-4730

D

DOMINICAN UNIVERSITY CENTER STAGE
7900 W. Division, River Forest (708) 524-6942

DRAMA GROUP
330 W. 202nd, Chicago Heights (708) 755-3444

E

ETHEL M. BARBER THEATRE
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F

FIRST FOLIO SHAKESPEARE FESTIVAL
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H

HEMMENS CULTURAL CENTER
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I

ILLINOIS SHAKESPEARE FESTIVAL
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ILLINOIS THEATRE CENTER
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J

JACK BENNY CENTER FOR THE PERFORMING ARTS
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L

LIGHT OPERA WORKS
Cahn Auditorium, 600 Emerson, Evanston (847) 869-6300

M

MARQUEE THEATRE COMPANY
2123 Harrison, Evanston (847) 604-0535

MARRIOTT THEATRE IN LINCOLNSHIRE
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MCANINCH ARTS CENTER, COLLEGE OF DUPAGE
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MCGAW YMCA
McGaw YMCA Child Care Center Auditorium
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METROPOLIS PERFORMING ARTS CENTRE
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N

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NORTH SHORE CENTER FOR THE PERFORMING ARTS
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NORTHBROOK THEATRE
3323 Walters, Northbrook (847) 291-[illegible]

NORTHLIGHT THEATRE
9501 Skokie Blvd., Skokie (847) 673-[illegible]

NORTHWESTERN UNIVERSITY THEATRE
1979 S. Campus Dr., Evanston (847) [illegible]

P

PARAMOUNT THEATER
23 E. Galena Blvd., Aurora (630) 896-66[illegible]

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PICCOLO THEATRE
600 Main, Evanston (847) 328-2204

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T

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V

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W

WINNETKA THEATRE
515 E. Thacker, Des Plaines (847) 604-0275

WRITERS' THEATRE
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Scene on Stage

Continued from page 16

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■ **The Alchemy of the Tulip** Ravenous at Storefront Theater (312) 742-8497

■ **Blue Man Group**** Blue Man Group at Briar Street Theatre (773) 348-4000

■ **Slava's Snowshow** TheatreDreams Chicago, LLC at Chicago Theatre (312) 902-1500

Staged Reading

■ **Chicago Dramatists—Saturday Series**** Chicago Dramatists (312) 633-0630

■ **Disentangling*** The Playwrights Collective at Chicago Cultural Center (312) 744-6630

■ **The Playboy of the Western World*** First Folio Shakespeare Festival at Mayslake Peabody Estate (630) 986-8067

■ **The Sea Gull*** First Folio Shakespeare Festival at Mayslake Peabody Estate (630) 986-8067

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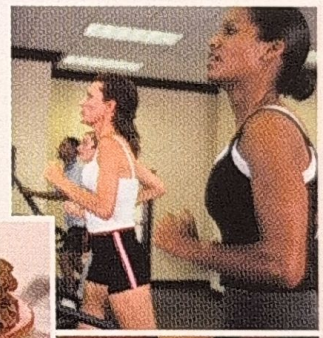

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